

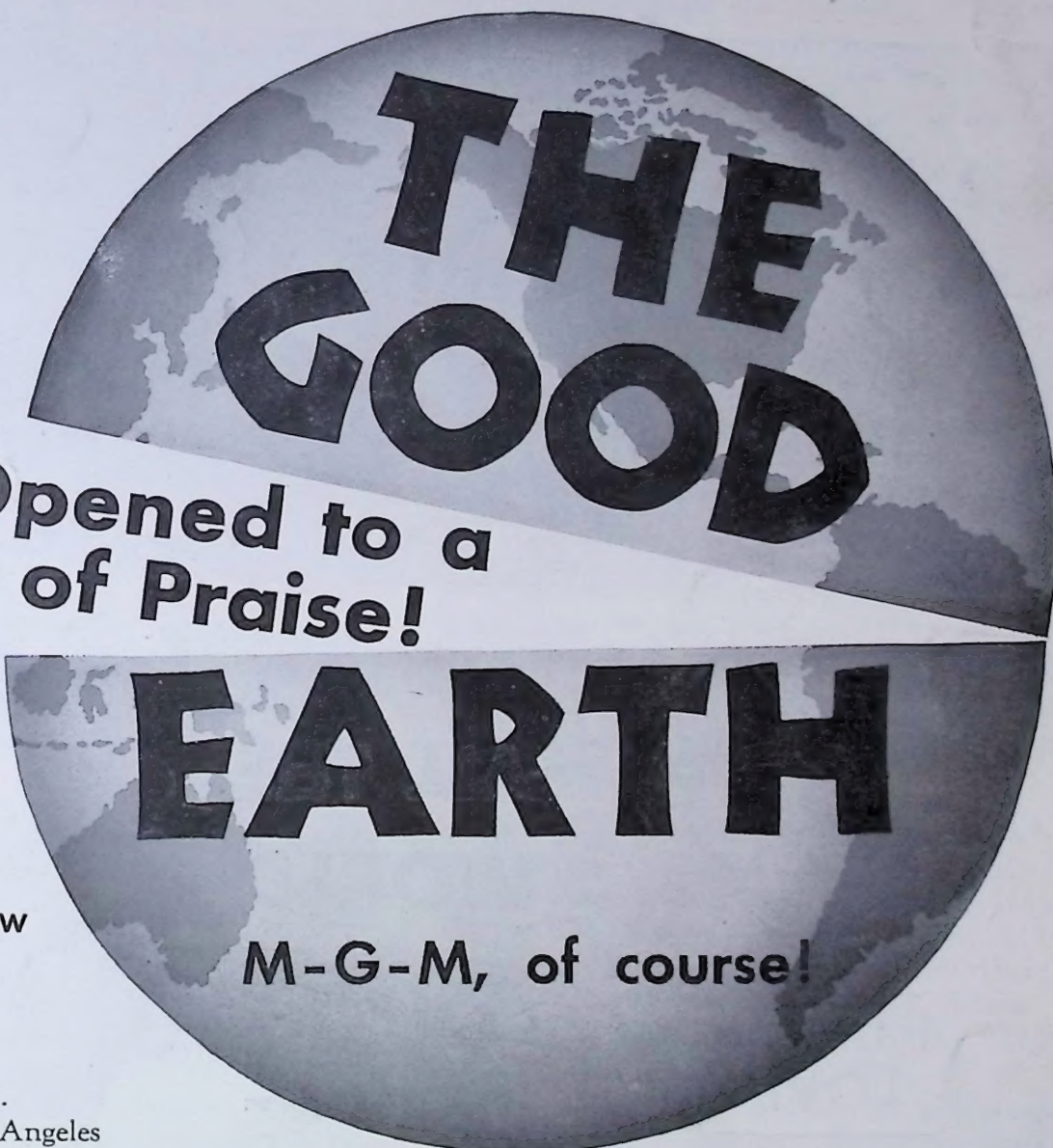
Garbo and Taylor in "Camille" Smash Box Office at Capitol, N.Y.

CANADIAN MOVING PICTURE DIGEST

Vol. 28, No. 42

TORONTO 2, CANADA

February 6th, 1937



**THE
GOOD
EARTH**

**Just Opened to a
World of Praise!**

M-G-M, of course!

**ANOTHER BIG
M-G-M ROADSHOW
STARTS ON ITS
HISTORY-MAKING
CAREER!**
Now Playing \$2 Top
Astor Theatre, N. Y.
Carthay Circle, Los Angeles

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2



POWELL • LOY

LOVE LOVE LOVE



*There's millions in it
it's the world's greatest industry*

ASK ANY EXHIBITOR WHO IS
PLAYING "**AFTER THE THIN MAN**"
and "**CAMILLE**"



I LOVE
LOVE



~~ALL~~ THE
WORLD
LOVES
METRO-
GOLDWYN-
MAYER



GARBO • TAYLOR

Mr. M. H. Aylesworth Resigns as Chairman of Board RKO.

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RAY LEWIS

Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS

"Easy to Digest"

Representatives:

Leon S. Stone
Elgin St., Gordon,
N.S.W., Australia.

Vol. 28, No. 42

TORONTO 2, CANADA

February 6th, 1937

FOR VALUE RECEIVED



THAT top names in an Industry of Film magnitude should get big money is not unusual to Industry. What is unusual is the wide-salaries and good spread of excellent

wages all the way down in Motion Pictures.

There is a great deal of publicity in connection with the wage scale paid by a motor company to its wage-earners, the latter workers who must be skilled, efficient, high-speed operators.

In Motion Pictures, Time plays no part in the realm of creative ability, or skill, nor is it a measuring tape for efficiency. While it is true that certain pictures are produced on schedule, on the whole, the Industry is more interested in the result of effort than the time it takes to produce this result.

We are not aware that an average wage for employees has been computed, but, if made, we venture to state that it would average up fairly high. By employees we refer specifically to the wage-earners, not the players; the employees who do everything from messenger service at studio, office, or Exchange, up, up the ladder of technical and mechanical service, to the very laboratory where the finished print of the film is canned for world distribution.

The five-day work week has been adopted by Metro-Goldwyn-Mayer and Warner Bros., and is likely to become prevalent throughout the Industry.

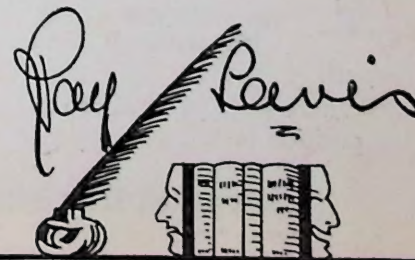
While we are on the subject of compensation for value received, the following list of salaries

for stars, as reported in a supplementary income tax report filed by the Treasury Department of the United States, is of interest. The report covers 1935.

Greta Garbo, who started the "tank I go home" bit of philosophy, and who has recently received honour and distinction officially from her dearly beloved native land, received \$332,500 from Metro-Goldwyn-Mayer, which company also paid Wallace Beery \$278,749; Joan Crawford \$241,403; and William Powell of "After The Thin Man" box-office record-smashing fame, \$238,750.

Samuel Goldwyn, United Artists, paid Miriam Hopkins \$174,416; and Eddie Cantor \$150,000. By the way, Eddie in his generously impulsive way introduced Deanna Durbin, Universal's Big Little Star, BORN IN CANADA, and said over the Radio, so that millions could hear him, and millions listen to what Eddie Cantor has to say, that "Three Smart Girls" would be a million dollar picture.

Returning to Metro-Goldwyn-Mayer's star and players' pay-envelopes, the Treasury report names Lionel Barrymore for \$129,528; Jack Benny \$120,833; Constance Bennett \$111,875; Ronald Colman \$100,000; Jean Harlow \$125,050; Ann Harding \$109,411; Marx Bros. \$100,000; Jeannette MacDonald \$125,000; Robert Montgomery \$141,500, all of which should not be hard to take for players, or for the Treasury Department, the latter which gets its nice little fat slice right off the juicy top.



RAY



RAY LEWIS

PRESENTS

NO one is to blame individually, or nationally, or internationally, for the collapse of British Film Finance, but collectively several people are to blame.

However, what good will it do now, to blame anyone? Time and energy had better be expended in getting out of the difficulty.

Mr. Isidore Ostrer wants the British Government to subsidize picture production. His cry for help sounds as if he is asking for Government control, for even a Government is not so dumb that it will not endeavour to control the spending of its money!

Ever stop to think of the army of Government officials, etc., etc., who manage the business of Unemployment Relief?

The Government cannot help Gaumont-British any more than it has. The Film Quota was supposed to do that. The British producers asked for it; quietly, but nevertheless, persuasively. Now they have it, what good is it?

CAN you imagine a chain of theatre as powerful as Gaumont-British, with its key zones, two newspapers, "The Era", and "The Sunday Referee", the best British directors, and stars at its command, millions of pounds made available for its use, an affiliation with 20th Century-Fox, a leading American major film company, an opportunity for a stronger American affiliation with Metro-Goldwyn-Mayer, getting itself into such a position that it cries for Government help?

Has it occurred to Mr. Isidore Ostrer that a way out might be his ratification of the M-G-M, 20th Century-Fox deal? This is suggested in a spirit of friendliness. Mr. Ostrer is faced with great difficulties. The shareholders were not satisfied with the annual report as presented by the directors, nor is the passing of the G-B dividend likely to help the financial structure of Gaumont-British, nor of the other producers in England.

THE situation is developing dangerously for the entire British Film structure, and there is still the dilemma of the John Maxwell - G-B deal, with its 20th Century-Fox, M-G-M complications.

Where is John Maxwell in this picture? Looks as if his position is not a happy one either.

The longer this state of uncertainty is permitted to last, the more heads will drop into the Basket of Re- ceivership!

Mr. Alexander Korda is feeling the strain. His Denham Studios were built to house production activities, for it looked as if there would be no studio room available for the number of British Film production activities.

It seems impossible that within one year so many things could have happened to the British Film Industry.

Last year when I was in England, money, literally speaking, appeared to be pouring into the Film Industry. I never saw so many Rolls Royce cars, so many mink coats and sables. Everybody was talking about million dollar pictures, everybody was getting picture finance.

In the midst of this feverish activity, it was apparent to an interested onlooker that there were too many loose ends which spelt an inevitable tangle.

SO far, only production has been hit, but the trouble cannot end there. How safely financed are the theatres?

I think the British can make good films, providing they benefit by the experience of the United States, the latter which has made the greatest success out of the showmanship of making Films for Entertainment.

The United States is very successful in securing the artistic and mechanical skill which it desires for the making of successful American pictures, and incidentally, while it is making itself world-famous and famously rich out of the art and skill of foreigners of all nations employed in the making of American Films, it is equally employed in retaining the services of these clever ones, by making them American citizens.

I don't know whether there was ever a time when a trader was desirous of helping another trader to get part of his market, only in adversity do men manifest such an unselfish spirit. In this age of competitive bartering for markets, no one is going to give away business, individuals or nations. Gaumont-British has proved to its shareholders, as has John Maxwell's company, that both these companies can successfully and profitably operate theatres; neither of these companies appear to have successfully produced pictures. Why not stick to that which one can do?

(Continued on Page 5)

Deanna Durbin, Canadian Star of Universal's "Three Smart Girls" Sensational Box-Office Success.

Radio Film Digest

By JAMES LEWIS SMITH

LISTENING to the NBC-Red Cross Rally in aid of the flood victims Monday night, this columnist had an intense feeling of pride in being associated, even in such an infinitesimal capacity, with an Industry as fine as Show Business.

Hearing the pleas for assistance from Admiral Grayson, head of the American Red Cross, and the pleas of such notables of the Entertainment World as Will Hays, Clark Gable and Carole Lombard, Bing Crosby, Harry Richman, Jack Pearl, Bob Burns, Amos and Andy, Ben Lyons and Bebe Daniels, the latter couple broadcasting from London, England, Ricardo Cortez, Al Jolson, Ben Bernie, Walter Winchell, and so on down the list, I could feel my waistcoat getting tighter and tighter, as my chest swelled, and I was able to say, "That is my business, those are my people, the grandest folks on earth".

IT occurred to me that if the members and proponents of the League of Decency or other such organizations were listening in, they must needs wonder if there could really be anything wrong with an Industry that would go to bat so wonderfully in such a National Crisis. Or if these self-appointed reformers could read the papers, and see where every motion picture company in Hollywood and its environs, were organizing to collect for the Red Cross Relief Fund; that actors, directors, writers, singers, dancers, producers, agents, everyone was contributing money and time, without any pomp or ceremony, and with a sincerity that could not be mistaken; or if they could read, and believe me it is true, and no publicity stunt, that when the hat was passed in the Coconut Grove the other night, Elissa Landi tossed in her diamond bracelet, Winchell and Bernie gave \$500, Woody Van Dyke gave \$250, and many others tossed in hundred dollar bills, and valuable jewelry; or if they knew that the Trocadero, another favourite night haunt of moviedom's elect, had a benefit-night last Monday, when every cent taken in, including money spent for food, drink, cover-charges, parking, hat-checking, etc., was turned over to the Red Cross for the aid of the homeless and suffering, and that Eddie Cantor, Georgie Jessel and many others contributed their services in a free show; perhaps if these critics of motion pictures and its associates were to read all these facts, they would take off their hats to an Industry as fine as ours, instead of maligning it, as they have been wont to do.

THE manner in which the Motion Picture Industry and its affiliates have come forward in this Black Day in American Domestic History, is one of the finest examples of true greatness that has ever been known. It is a privilege and a pleasure, to be associated with such an Industry.

* * *

JACK "BUCK" BENNY, famed comedian of screen and radio, will be heard, together with his wife, Mary Livingston, in an hour long radio adaptation of the motion picture, "Brewster's Millions", over the Columbia network, Monday, February 15th, from 9.00 to 10.00 P.M., EST.

M-G-M's "Good Earth" Has Smash Opening, Astor, New York, and Carthay Circle, Los Angeles.

YOUR columnist's favourite news commentator, Boake Carter, who this year headed the Fame Magazine poll for his field, has just been given a contract renewal for 52 weeks, effective February 22, by his sponsor, the Philco Radio and Television Corp. This extension will mark the beginning of the fifth consecutive year for Carter under the Philco banner, and his seventh year on the air as commentator. Boake Carter is heard over the CBS every night except Saturday and Sunday, from 7.45 to 8.00 P.M., EST.

* * *

TAP-DANCING Ruby Keeler, wife of Al Jolson, will take time off from her picture-making for Warner Bros., and will be heard as guest star with Ben Bernie and All His Lads, on Tuesday evening, February 9th, from 9.00 to 9.30 P.M. EST, for the American Can Company. Miss Keeler will be seen shortly in the Warner Bros. picture, "Ready, Willing and Able".

* * *

DICK POWELL, formerly the "Hollywood Hotel" master-of-ceremonies, will return as guest star of the same feature Friday, February 5, from 9.00 to 10.00 P.M., EST, over the nation-wide Columbia network. Madeleine Carroll will perform as his leading lady in a preview of the forthcoming 20th Century-Fox screen musical, "On the Avenue".

Another famous guest of the same program will be Irving Berlin, who wrote both the music and the lyrics for the new Powell picture. This year is Berlin's thirtieth as a composer of popular melodies. In tribute, Raymond Paige's Orchestra, Fred MacMurray, Frances Langford, Anne Jamison and Igor Gorin will salute Berlin by presenting a cavalcade of his most outstanding hits.

* * *

Ray Presents

(Continued from Page 4)

IF there is a danger of being too dependent upon a competitive buying market for pictures, Mr. Ostrer and Mr. Maxwell can do as Mr. C. M. Woolf has done, the latter who helped to build G-B in its formative days, and buy an interest in an American producing company.

Money, enough of it, will buy almost anything that is purchasable. Taking into consideration the possibility of higher costs for buying of pictures, the difference in what you pay now and what you will pay then, will not be nearly as much as your losses are, as a result of your own producing efforts.



Here's how **20TH CENTURY-FO**
plans to keep you happy during

FEBRUARY • MARCH • APRIL

February

ON THE AVENUE starrrring **DICK POWELL** and **MADELEINE CARROLL** in **IRVING BERLIN**'s greatest musical. With **ALICE FAYE**, **RITZ BROTHMAN**, **GEORGE BARBIER**, Alan Mowbray, Cora Witherspoon, Stepin Fetchit, Sig Rumann.

THE HOLY TERROR starring **JANE WITHERS** with Anthony Martin, Leah Ray, Joan Davis, El Brendel, Joe Lee.

DOCTOR BULL starring **WILL ROGERS** with Roch Hudson, Marian Nixon, Ralph Morgan, Berton Churchill, Andy Devine.

WINGS OF THE MORNING starring **ANNABELLE HENRY FONDA**, **LESLIE BANKS**. In natural Technicolor. Presenting the world-famous tenor, **JOHN McCORMACK**.

OFF TO THE RACES with **THE JONES FAMILY**, screen's foremost box-office family, and **SLIM SUMMERVILLE**.

NANCY STEELE IS MISSING starring **VICTOR McLAGLEN**, **WALTER CONNOLLY**, **PETER LOEW** with **JUNE LANG**, **ROBERT KENT** and Shirley Deane, J. Carradine, Jane Darwell, Helen Jerome Eddy, Frank Conroy.



March

FAIR WARNING with J. Edward Bromberg, Betty Furness, John Howard Payne, Victor Kilian, Billy Burrud

LOVE IS NEWS starring **TYRONE POWER, LORETTA YOUNG, DON AMECHE** with Slim Summerville, Dudley Digges, Walter Catlett, George Sanders, Jane Darwell, Pauline Moore, Stepin Fetchit.

TIME OUT FOR ROMANCE with **CLAIRE TREVOR, MICHAEL WHALEN**, Joan Davis, Douglas Fowley, Bennie Bartlett.

SEVENTH HEAVEN starring **SIMONE SIMON** and **JAMES STEWART** with Jean Hersholt, Gregory Ratoff, Gale Sondergaard, J. Edward Bromberg, John Qualen, Victor Kilian, Thomas Beck, Sig Rumann.

April

MIDNIGHT TAXI with **BRIAN DONLEVY**, Alan Dinehart and a cast of noted players.

WEE WILLIE WINKIE starring **SHIRLEY TEMPLE** in Rudyard Kipling's famous story, with **VICTOR McLAGLEN, JUNE LANG, MICHAEL WHALEN**, C. Aubrey Smith, Douglas Scott, Constance Collier, George Hassell, Cesar Romero.

STEP LIVELY, JEEVES with **ARTHUR TREACHER**, Patricia Ellis, Robert Kent, Alan Dinehart, George Givot, Helen Flint. Based on the character "Jeeves" created by P. G. Wodehouse.

SLAVE SHIP starring **WARNER BAXTER** and **WALLACE BEERY** with **ELIZABETH ALLAN, MICKEY ROONEY**, George Sanders, Helen Westley, Miles Mander, Joseph Schildkraut, Arthur Hohl, Minna Gombell.

MARRIED LADY (Tentative Title) Based on a smash showman-ship idea, the kind 20th is famous for, this picture is destined to pay off big in box-office dividends. Watch for further news!



THE KEYSTONE
OF
YOUR FUTURE

20th
CENTURY
FOX

Digest Reviews and Previews

"God's Country and the Woman"

Warner Bros.



"Jay L."

FILMED in natural color in the deep forests of the Great North-West, near Lonview, Wash., Warner Bros. picturization of James Oliver Curwood's familiar novel, "God's Country and the Woman", is the finest example of color photography yet to reach the screen. I can't begin to describe the beauty of the settings, of the timber country, with its huge trees, its cool, swiftly-flowing rivers, and the

majesty of its snow-topped mountains. It is a panorama that I guarantee will literally take your breath away. Tony Gudio, who was chief cinematographer, and William V. Skall, who served in the capacity of Technicolor adviser, deserve special praise for their work in this field.

Apart from the color angle, "God's Country and the Woman" is a superlative production in every way. In the leading roles Warner Bros. happily cast George Brent and Beverly Roberts, and the performances of these two stars are noteworthy additions to this year's list of fine performances. Miss Roberts easily outdoes any of her previous screen work, and her beauty is one that seems particularly adaptable to color photography. Brent plays his part of a play-boy who goes he-man, with confidence and expertness, marking him for even greater popularity than he already enjoys.

THE plot revolves about the feud of two lumber companies, one headed by Robert Barrat, Brent's brother, and the other by Miss Roberts. Barrat is fighting to force Miss Roberts to sell out to him, a conclusion which she is willing to give up her life rather than permit. Brent, play-boy woman-chaser, arrives by accident at the camp of his brother's rival, and falling for the comely boss, throws in his lot with her. In a thrilling climax which pits brother against brother, Brent and Miss Roberts finally win through in spite of innumerable complications and difficulties.

Many thrilling scenes are included in "God's Country and the Woman", of which the dynamiting of the log-jam is perhaps the most outstanding. The shots of the lumber-men at work, the felling of the "tall timbers", and the shot of the log-train going over the cliff are other sequences deserving particular mention.

A fine supporting cast is arrayed around Brent and Miss Roberts, headed by Robert Barrat, who scored such a hit in "Trail of the Lonesome Pine", Barton McLane of "G Men" fame, Alan Hale, Roscoe Ates and El Brendel. The megging of William Keighley, who also directed "G Men", is "tops", and should merit him many more important assignments.

The picture is certain to be excellent box-office in any community, and especially in those where action, a good story, and natural beauty are appreciated.

* * *

METRO - GOLDWYN - MAYER'S laugh-provoking whodunit, "After The Thin Man", starring William Powell, Myrna Loy and Asta, was a hold-over at Loew's Theatre, Toronto, piling up a huge gross for the two weeks period. Leo Marches On!

Imperial Theatre Tom Daley, Manager

"Three Smart Girls"

Universal

ALTHOUGH we carried a review of "Three Smart Girls" in this column a few weeks ago, after seeing the picture for a second time this past week, we just had to re-review it, even if only briefly.

Once more we repeat, "Three Smart Girls" has everything in the way of entertainment, and has a certain happy air about it that will be certain to win over all who see it. In New York it has broken a five years' record at the Roxy Theatre for its first week, and from what I hear, is doing even better the second week. This is a picture that will build with each week's run, for it is the type of picture that receives a great deal of word-of-mouth advertising, making the public eager to see this picture that everyone is talking about.

Speaking about Deanna Durbin in our previous review we said, "Deanna has a freshness that is most unique, a beauty that most older women would give their right arm to possess, and a voice that is a thing to sit and wonder at . . . her quality and tone, and the range of her voice are amazing, in addition she is a clever actress". We still think she's great. And don't forget that Deanna has just been voted the greatest "find" in Radio for the past year. This shouldn't hurt the box-office any. Our advice, is be "One Smart Exhibitor" and book "Three Smart Girls".

* * *

MR. M. H. AYLESWORTH, Chairman of the Board of Radio Keith Orpheum Corp., and its main subsidiaries, and formerly President of the National Broadcasting Company, announced early this week that he will retire in the near future from his post with RKO. He will become a member of the management board of Scripps-Howard Newspapers. Mr. Aylesworth became President of RKO in 1932, and in 1936 was elected Chairman of the Board. He resigned as President of NBC the beginning of last month, to devote his entire time to the reorganization of Radio Keith Orpheum Corp.

In his statement to the press Mr. Aylesworth said: "RKO is now ready to emerge from receivership with an intelligent and fair plan for its reorganization under capable management and with excellent financial backing, and is in position to function without my services."

"I want to thank my friends in the motion picture and theatre industry for the fine cooperation and assistance they have given me during these years of my activity in this great industry. I am proud of their friendship and of my association with them."

"The Motion Picture Industry is one of the great basic industries in public service and I found the leaders intelligent, friendly and with a real conception of public service. Any man can be proud to be associated with the Motion Picture Industry."

The best wishes of The Digest go with Mr. Aylesworth in his new endeavours, together with our regret at his leaving a position which he has so capably filled. "Viente A Dios."

"Jay L."

Warner Bros. Picturization of Mark Twain's "Prince and Pauper" Completed, With Errol Flynn Heading Brilliant Cast.

Washington Film Digest

(Special to The Digest by George W. Mehrrens,
Columbia Trade Press Staff Correspondent)

WASHINGTON, D.C., Feb. 1—(CTP)

FORESHADOWING an optimistic business outlook for the coming year, the Treasury Department's Internal Revenue Bureau this week reported an increase of nearly half a million dollars in admission tax receipts for the month of December, 1936, compared with final month of the previous year. Total reported admissions—of which the Motion Picture Industry was responsible for the major portion—stand at \$2,194,584.90 for December, 1936, while the same month last year totalled but \$1,755,059.24.

Almost simultaneously the Federal Housing Administration announced that the total number of insured modernization and repair notes reported by financial institutions making loans for the twelve months of 1936 to theatres, amounted to 545 with a total of \$1,566,214. These notes, it was pointed out, covered loans for alterations, repairs, machinery and equipment.

From the beginning of the modernization credit plan in August, 1934, up to and including December 31, 1936, the F.H.A. negotiated loans totalling 1,015, with a total dollar value of \$2,345,608. Alterations, structural repairs, general improvements such as painting and decorating, together with required equipment such as theatre seats, signs, projection booth equipment, organs, hearing devices permanently installed, have been and may still be purchased through the terms of the program.

For modernization notes used by other places of amusement the FHA has negotiated 662 loans at a total dollar value of \$718,739, from the beginning of the modernization credit plan in 1934, and for the twelve months of 1936 the Administration negotiated 358 notes totalling \$406,022.

In his annual report to the United States Congress Stewart McDonald, Administrator, states that gross business transacted by the F.H.A. up to January 1, 1937, totalled \$1,330,157,149.

* * *

IN a vigorous effort to get legislative action on his immigration bill, Congressman Dickstein of New York announced that Feb. 17th would be the opening date for hearings on his alien actor bill.

At a meeting of the full Committee, the New York Representative sought to have approval given the measure without further consideration, on the ground that extensive hearings were held last session and a favorable report made. Dickstein was checkmated, however by Congressman Kramer of California, who declared that the Motion Picture Industry should be given an opportunity to further consider the bill.

* * *

MOTION Picture films have been one of the few items of interest to the United States which were exempt from quotas and other import restrictions, and American films accounted for fully 75 per cent of total Greek film imports during 1936, states Nathan D. Golden, chief of the Motion Picture section of the Department of Commerce's electrical division.

An end to this freedom was made by the import regulations which became effective on January 1, 1937, it was revealed this week. The new regulations limit film imports to 210 complete pictures every six months; 150 of these are to be pictures suitable for exhibition in first run houses in Athens and the remaining 60 are to be "action" films (murder, mystery, detective, cowboy, etc.)

suitable for exhibition in second run or "popular" theatres charging low admission fees.

An additional burdensome requirement placed on local film exchanges by the new regulations is that in clearing a feature film through customs, they will be required to file with the authorities a declaration stating the name of the theatre for which the film is intended. This requirement not only eliminates the possibility of importing films and then negotiating the sale of their exhibition rights, but also places film importers more or less under the control of the theatre owners, inasmuch as no films may be imported unless previously contracted for.

The new system also will affect adversely the business of film exchanges established recently, because of the requirement that average 1932-36 imports are to be used as a basis of allocating the global quota of 210 pictures. Newly established but promising firms, on this basis, will receive only a small share, while older and somewhat moribund importers will be favored.

* * *

STRONG indications that the American Society of Composers, Authors and Publishers will face a tougher legislative battle this year on Capitol Hill than when they successfully forestalled anti-ascap copyright legislation last session came this week when Congressman Guy L. Moser, sponsor of the House copyright bill which has been officially designated companion to the Duffy Senate bill, announced he would co-operate with the Duffy Senatorial forces by "lining up" a bloc of Congressmen to push his bill through the lower House "when the right time comes".

"It will probably be one of the biggest copyright battles we have ever had," Moser told The Canadian Moving Picture Digest, "but I feel confident we have more than an even chance of passing copyright legislation this year."

Meanwhile Chairman William I. Sirovich of the House Patents Committee, is marking time awaiting what action will be taken on the re-introduced Duffy measure in the Upper House. The House Patents Committee will have five new members this year, and while no definite date has as yet been set for consideration of the copyright question, it is confidently expected by many that there will be definitely some type of legislation this session.



Victor Moore and a few fair "goddiggers", appearing in Warner Bros. musical extravaganza, "Goldiggers of 1937".

Motion Picture Industry Contributes Largest Sum for Flood Relief of Any Industry.

RAY LEWIS
EDITOR AND PUBLISHER

Established in 1915

The CANADIAN MOVING PICTURE **DIGEST**

A Weekly Publication devoted to the Moving Picture Industry

SUBSCRIPTIONS:
\$5.00 ONE YEAR

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Brother Can You Spare a Dime ?

Dear Exhibitor:

It is not necessary to remind you, that during our term of service in Canada, several trade papers have come into existence, but have, during a very short time, gone out of existence for various reasons. The Digest, for a period of 22 years—nearly a quarter of a century—continues to serve the Industry, because it has a definite policy, the preservation of the Independents—a policy which has never varied, and the protection of the Industry as a whole.

We could tell you a long story of our battle to preserve independent effort in this Industry, since we are all aware that some of the best pictures which have been produced in Motion Pictures, have been the inspiration of independent effort originally, and that some of the best showmen in our Industry have been those showmen who operated and owned their individual theatres. We could tell you of campaigns for the organization of exhibitors. We could tell you of campaigns for the reduction of taxes which concern your business. We could tell you of our battle to protect your rights as these were effected by the Performing Right Society.

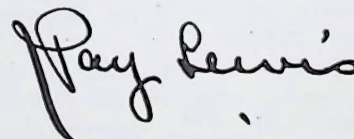
As we previously said, it is a long, long story, and is part of our long service for the preservation of a Canadian Motion Picture Industry.

Your subscription in dollars and cents, means \$5.00 a year for 52 copies, or 10¢ a week, the latter which only covers the cost of the mailing service to you. Your subscription is an indication of your friendship for past services, and an appreciation of our present service to you.

Trusting that you will become one of the large family of Canadian Moving Picture Digest subscribers, we remain,

Cordially,

THE CANADIAN MOVING PICTURE DIGEST,

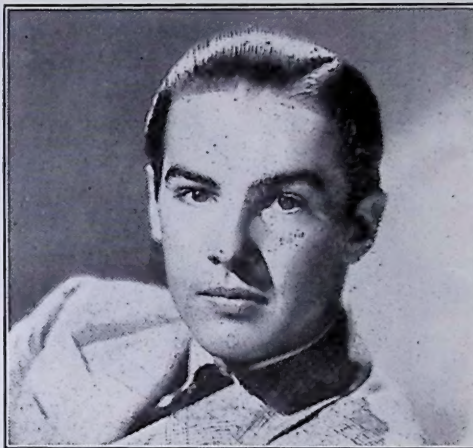


Editor.

Shooting the Stars

ELEANOR POWELL, METRO-GOLDWYN-MAYER'S famed tap-dancing star, is to have a dancing partner in her next picture, according to word from the Coast studios; handsome GEORGE MURPHY, former social-lion of the East, is to do a ball-room tap number with the nimble-footed Miss Powell . . . the first Technicolor picture produced in England, "WINGS OF THE MORNING", has received wide acclaim from the press and trade in England. "Wings of the Morning" was produced by ROBERT T. KANE for 20th CENTURY-FOX . . . another Technicolor production, this time a SELZNICK INTERNATIONAL, has just been completed with FREDRIC MARCH and JANET GAYNOR in the co-starring roles, and entitled "A STAR IS BORN"; March will next be seen in the starring role of William Hellman's original, "LET ME LIVE", also for DAVID SELZNICK . . . at the end of its second year of existence, RKO RADIO'S popular feature, "THE MARCH OF TIME" is now appearing in 9982 theatres all over the world, with the glaring exception of Canada; something should be done to enable the film public of the Dominion to enjoy this splendid pictorial journal . . . PAUL MUNI and JOSEPHINE HUTCHINSON, the team which won so much renown in "THE STORY OF LOUIS PASTEUR", will again appear together in "THE STORY OF EMILE ZOLA", another WARNER BROS. screen biography, direction will be by WILLIAM DIETERLE . . . DEANNA DURBIN, UNIVERSAL'S million dollar baby, was voted the year's

greatest Radio find, by the New York Radio editors, and her picture, "THREE SMART GIRLS" is breaking box-office records across the United States and Canada; this picture is heading for one of the biggest grosses of the year . . . JOSEPH CALLEIA, famed screen bad-man, seen recently in "AFTER THE THIN MAN" for the first time in his entire screen career portrays a hero, this in M-G-M's "MAN OF THE PEOPLE" . . . British exhibitors voted RKO RADIO'S "THAT GIRL FROM PARIS" as the best musical seen in months, at a trade show held for them in London . . . JOHN BOLES and BARBARA STANWYCK will co-star in a remake of the



Jack Dunn, British Skating Champion, who was a recent visitor to Toronto, and whom Universal has signed for a featured role in the forthcoming production "Hippodrome".

famous silent film, "STELLA DALLAS", which featured Ronald Colman and Belle Bennett; SAMUEL GOLDWYN will produce the talking version . . . WARNER BROS. are lining up one of the biggest advertising campaign ever held by that company in connection with the release of their banner production, "GREEN LIGHT", the LLOYD C. DOUGLAS story which stars ERROL FLYNN, with ANITA LOUISE, SIR CEDRIC HARDWICKE, and MARGARET LINDSAY; nine full pages in nine prominent magazines will start the ball rolling, with a total of 46,000,000 readers being reached by these journals . . . CHARLES WINNIGER, last seen in a feature role in UNIVERSAL'S "THREE SMART GIRLS", has been cast in a leading role in the 20th CENTURY-FOX picture, "CAFE METROPOLE", which has TYRONE POWER, LORETTA YOUNG, ADOLPH MENJOU, JEAN HERSHOLT and GREGORY RATOFF in the leading roles . . . UNIVERSAL'S million dollar musical, "TOP OF THE TOWN" is at last completed, and is at present in the cutting room; in the meantime production goes on at top peak at the NEW UNIVERSAL studios, with ERICH MARIA REMARQUE'S novel, "THE ROAD BACK" now in production under the guiding hand of JAMES WHALE . . . LESLIE HOWARD and OLIVIA DE HAVILLAND will be co-starred in a picture tentatively entitled "LOVE DERBY", word reaches us from the WARNER BROS. Burbank studios; ARCHIE MAYO will direct the picture.

Toronto Theatres

LOEWS—Manager Jules Bernstein — 2nd week M-G-M's "After The Thin Man", starring William Powell and Myrna Loy.

TIVOLI—Manager D. Krendall — Paramount's "College Holiday", with Jack Benny, Burns and Allen and Martha Raye. Also "The Case of the Black Cat", with Ricardo Cortez and June Travis, a Warner Bros. picture.

UPTOWN—Manager Jack Arthur — Charles Laughton in the Alexander Korda production, "Rembrandt". Also Charlie Ruggles in Paramount's "Mind Your Own Business".

IMPERIAL—Manager Tom Daley — Deanna Durbin in Universal's "Three Smart Girls". Also Peter Lorre in "Crack-Up", a 20th Century-Fox picture.

SHEA'S—Manager Jerry Shea—George Brent and Jean Arthur in Columbia's "More Than a Secretary", with Lionel Stander. On the stage—Little Jack Little and His Orchestra.

EGLINTON—Manager Bob Eves — Loretta Young, Tyrone Power, Janet Gaynor and Simone Simon in 20th Century-Fox's "Ladies in Love". Also Warner Oland and Boris Karloff in "Charlie Chan at the Opera", a 20th Century-Fox picture.

HOLLYWOOD—Manager Raymond Allen — Clark Gable and Marion Davies in Warner Bros. "Cain and Mabel". Also Bing Crosby in Paramount's "Mississippi".

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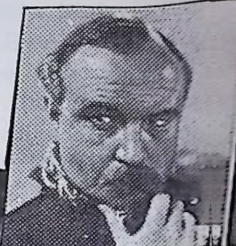
author of "THE
SCARLET PIMPERNEL"

**RICHARD
BARTHELMESS**

... pledged to marry, and forsake,
the woman he loves.

DOLLY HAAS

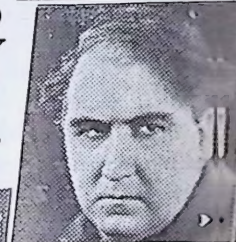
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